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OUR ART SHOWN ON TUILERIES TERRACE

France Displays All American Works
Acquired for the Luxembourg, Includ-
ing Those of Whistler and Sargent

PARIS—One of the most important of recent artistic events in Paris was the opening of the Salle du Jeu de Paume on the Tuileries terrace to the foreign collections of pictures and sculpture bought for, or presented to, the Luxembourg museum and whose complete display there was precluded for want of space. Consequently pictures which have been national property for many years come as a novelty to the public which is at last enabled to judge of their merits.

Readers of THE AMERICAN ART NEWS will be in a hurry to hear what kind of figure is cut in the new museum by the United States. M. Bénédite is an admirer of many American artists, and though he has given proof of perfect equitability in the presentation of all the sections, a spirit of special friendliness has without doubt presided over his arrangement of the American rooms.

There was some curiosity as to whether Whistler would figure in these. M. Bénédite has not wavered. Whistler is among his own countrymen as are also Sargent and Mary Cassatt. These are three very fine feathers in the cap of Uncle Sam, making of these rooms, substantiated as they are by so much else that is good and fresh, the most significant in the pavilion.

Every generation in American art from Whistler and Winslow Homer to Lachman and Grace Ravlin is represented. By Whistler there is, besides the portrait of his Mother, "L'Homme à la Pipe." "Carmencita" is Sargent's ambassador as before, and the portrait of Gladstone, John McLure Hamilton's. The Homer is not a very worthy specimen. On the other hand, Mary Cassatt's pastel of a mother and child is a beauty. William Dannat's head of a boy a "Contrebandier" drinking out of a pitcher might be an old master and his picture of might be by one of the Spanish painters in whose company it hangs—for one of the three American rooms is shared with Spain and Scandinavia.

But for Frieske the nude would be absent. A quiet style of *intimiste genre*, somewhat after the manner favored by the Impressionists, is typically exemplified by Richard Miller, Elizabeth Nourse, Ernest T. Rosen, Gari Melchers, T. W. Dewing and William McEwen.

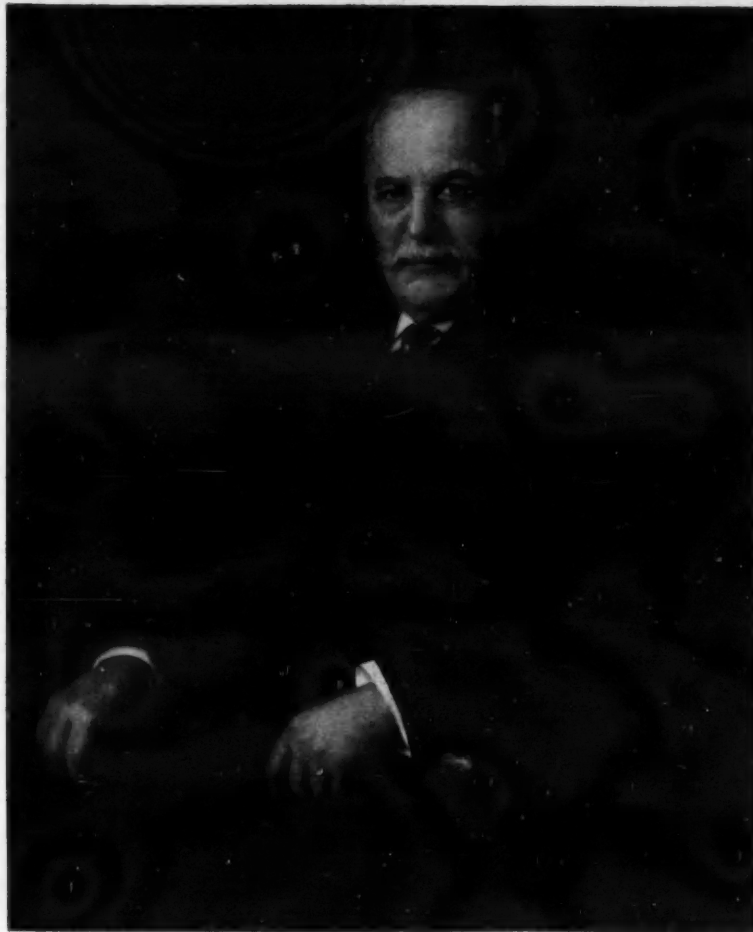
Landscapists and seascapists are of course, the majority. They include Robert Henri, Alexander and Birge Harrison, Aston Knight, Albert Gihon, Humphreys Johnston, William S. Horton, Florence Esté, Harry B. Lachman, Colin Campbell Cooper and Robert F. Logan, the two latter of whom have boldly foregone the "picturesque." Grace Ravlin and Edwin Lord Weeks have sought their motifs in the East.

Walter Gay's participation is multiple, comprising one of his early pictures—cigarette makers in Spain, and four of his interiors. Henry O. Tanner illustrates Scripture, and his picture is the only one of this kind, history and legend being the specialty in the British rooms. Miss Romaine Brookes' portrait of d'Annunzio is fated to attract attention. That by Cecilia Beaux will be generally termed "brilliant."

Among the sculptors we find Paulanship with his beautiful "Girl and the Two Gazelles" in a recherché manner recalling the French Renaissance; Herbert Haseltine, with his tragic procession of war-tired horses; Jo Davidson, with a portrait bust of President Wilson; George Barnard, with one of Lincoln; Rudolph Evans, with a gilt bronze figure of a woman; Ward, with heads of negroes, and Saint-Gaudens with "Amor Caritas" and medals.

A concession to those people who protested that the giving up of this pavilion to foreign artists was over-liberal has been made by the display of the latest acquisitions from all sources on the first story. Just at present one of Claude Monet's early pictures, the "Young Women in a Garden," painted towards 1866, is a most interesting item. A donation of several pictures by Henry Edmond Cross, the epoch-making "Odalisque" by Henri Matisse, a Gauguin, some drawings by Maurice Denis, pictures by Flandrin and Balande, Bourdelle's bust of Anatole France, all evidence good luck and good discernment. Here, too, we find a little picture by Martha Walter, figures on the seashore, selected by M. Bénédite from her recent show at Georges Petit's—M. C.

A New Portrait by Bayard Tyler



JOHN W. ALLING, ESQ. By BAYARD H. TYLER
The subject is president of the Security Insurance Company,
of New Haven, Conn.

BRITISH GOVERNMENT TO BUY ART WORKS

Valuations Made of Masterpieces Which
Treasury May Purchase to Prevent
Foreigners from Acquiring Any More

LONDON—As further evidence of the British government's willingness to attempt the prevention of any more great art works being purchased by foreign buyers, it is now stated that the government has had a valuation placed on a dozen works of art of first importance. The Treasury will be empowered to make a grant to the amount of the valuation for the acquisition of any or all of these works should they come upon the market.

This statement was made in the House of Commons by the Chancellor of the Exchequer in reply to a question by Sir Philip Sassoon as to what the government proposed to do to prevent any more masterpieces of art in private collections being sold out of Great Britain. London dealers are not very optimistic over this plan for they do not believe that the government can afford to pay what foreigners, and particularly rich Americans, will offer for works which they want.

Stuart "Washington" for Providence

PROVIDENCE—By public subscription a replica of Stuart's "Washington," painted by Stuart himself, has just been acquired for the museum of the Rhode Island School of Design from the descendants of Jonathan Mason of Boston. It was painted for Mr. Mason from the famous "Atheneum" head, now in the Boston Museum, which was left unfinished in order that it might remain in the artist's studio and be used for the making of replicas.

Kansas City Art Teachers Resign

KANSAS CITY, Mo.—Robert Merrill Gage, head of the department of modeling at the Kansas City Art Institute, and Charles A. Wilimovsky, painter and etcher, have resigned from the staff of instructors of the Institute. Mr. Gage says that the terms of his contract were changed over his signature after he had signed it. He will go to New York and assist a well-known sculptor in his studio.

Boston Museum Receives \$50,000

NEWPORT, R. I.—The will of Arthur B. Emmons, who died at his home here a short time ago, leaves \$50,000 to the Boston Museum of Fine Arts.

WIDENER ACQUIRES ANOTHER REMBRANDT

"The Descent from the Cross," a Canvas
with an Interesting History, Now
Owned by the Philadelphia Collector

To his already large and important collection of paintings by Rembrandt, Joseph E. Widener, of Philadelphia, has added "The Descent From the Cross," a canvas that is given first place in De Groot's list of the pictures bearing this title painted by Rembrandt and which has an interesting history.

The canvas, which is 56½ x 42 inches, was painted in 1651 and shows the artist's name and date plainly at the bottom of the work. Of the three most famous of the pictures bearing this title, the one painted in 1633 is in the Alte Pinacothek in Munich, the second (1634) in the Hermitage, Petrograd, while the third has now come to the United States for the second time.

The 1651 canvas is mentioned in the inventory of Rembrandt's effects taken at the time he was forced into bankruptcy. The next public record of it is in the sale of the collection of the Viscountess Hampden in London, April 16, 1834. It was next in the collection of Col. J. A. Beaver, of Lancaster, from which it passed into the hands of E. W. Parker, of Skirwith Abbey, Cumberland. When the Parker collection was offered for sale at Christie's, E. M. Sperling of the Kleinberger Galleries went from Paris to London to attend the sale. The Rembrandt attracted no particular attention from the other dealers and Mr. Sperling bought it for 8,190 guineas (approximately \$45,000) his only rival in the bidding being a representative of a Dutch firm.

Mr. Sperling brought the canvas to New York, after having it cleaned, and the late John G. Johnson tried to induce the late P. A. B. Widener to buy it but without success. The late J. P. Morgan and Benjamin Altman also declined to consider it for the reason that it was a religious subject. In the spring of 1910 Mr. Sperling took it back to Paris and sold it to the German collector F. Von Gans of Frankfurt, for \$175,000. On the death of Von Gans three years ago it was bought by K. W. Bachstitz of Munich and The Hague, and by him it was sold to Mr. Widener. Estimates as to the price paid for it by Mr. Widener range from \$200,000 to \$500,000.

PORTRAITS DOMINATE STOCKBRIDGE SHOW

Fourteenth Annual is a Notable Display,
Contributed to by Fifty-two Artists
—Other Summertime Exhibitions

STOCKBRIDGE, Mass.—The 145 pictures and sculptures contributed by fifty-two artists who spend their summers in the hills of Berkshire and Litchfield made the fourteenth annual Stockbridge exhibition the finest held in many years. Many visitors were attracted to the Casino between August 26 and September 10. Two of the galleries were devoted to paintings and a smaller room to water colors, the sculptures being displayed in all three rooms.

Several striking portraits were conspicuous features of the show, these including Lydia Field Emmet's full-length of Mrs. Ellery Sedgwick of Boston and her son; Wilfrid G. de Glehn's "Miss Hester A. Emmet" of New York; Walter L. Clark's picture of his wife and another of Mrs. Henry F. James, of New York, and a portrait study entitled "Minnie Carroll" by Ellen Emmet Rand. Miss Marie O. Kobbe showed portrait studies of Miss Dorothea Garrett, Mrs. Moore, Miss Dameron of St. Louis, and of the baby daughter of Mrs. S. Parkman Shaw, Jr., of Boston.

Louis R. Metcalf, architect and painter, sent a painting of the dining-room of Mrs. Harry Payne Whitney in New York, John C. Johansen, a landscape, "The Hills of Lebanon," and his wife, Jean McLane, a study of her two children and "The Venetian Well." Miss Mary Foote was represented by two Indian subjects, one entitled "Juanita." Other contributors of pictures were Edmund W. Greacen, Clark G. Voorhees, H. Bolton Jones, Olive P. Black, Constance Curtis, Helen Cecil Wheeler, Mrs. Bart Blommers, Ethelred F. Folsom, Walter L. Palmer, Charles Allen Hurlbert, W. Merritt Post, George Laurence Nelson, Oscar Anderson, Jane de Glehn, Robert H. Nisbet, Robert Strong Woodward, Charles W. MacCord and Mary MacCord.

The outstanding work among the sculptures were the "Edgar Allen Poe" by Daniel Chester French and his "Berkshire Field Stone," a piece of marble found on a hillside near his country place, Chesterwood, out of which he carved the face of a beautiful woman with closed eyes and flowing hair, the natural shape of the stone giving the head the appearance of wearing a large hood.

Rockport Association's Strong Show

ROCKPORT, Mass.—The Rockport Art Association's second annual display in the spacious vestry rooms of the Congregational Church, August 16 to 28, was a success. The society has been considerably strengthened by the addition of Eric Hudson, Gifford and Reynolds Beal, Mahonri Young and others and a permanent organization seems assured. The attendance was more than twice that of last year, and not only have more sales been made but many visitors became associate members.

Aldro T. Hibbard's "Late February" dominated the main wall with its fine rendering of a snow covered wood with a rushing brook. H. A. Vincent's "Sea Wall, Lanesville," is a broad, virile composition in rich colorful impasto. Eric Hudson strikes a strong personal note with his interpretation of storm-swept Monhegan Island. Howard E. Smith is true to Boston traditions in his "New England Interior." Gifford Beal's panel of five studies in wash and water color of fishermen reveals a deep student of life. Charles S. Kaelin showed four pastel tonal studies of the harbor and woods, W. Lester Stevens, a boldly executed "Mary at Rockport" and some clever gouache drawings, Yarnall Abbott "Morning in the Harbor" in mellow tones with beautifully diffused light effect, and Reynolds Beal an oil and two water colors.

Ferdinand Kaufmann's "Wharf Scene, Gloucester," and "The Willows," Galen T. Perrett's "The Joy of Living," a dancing girl with arms uplifted; "Tom P. Barnett's "Winter Woods," Harrison Cady's "Pigeon Cove" and two drawings; Kathryn E. Cherry's "Dahlias," Parker S. Perkins' coast scenes, Maurice Compris' large flower piece, G. T. Margeson's "Clearing the Ledge," a fisherman navigating in troubled waters; Joseph Birren's colorful rendition of a fish-

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Surinamestraat 11
Berlin, Pariserplatz 5a Munich, Karolinenplatz 2house and sea wall and Ruth E. Morse's
landscapes are all distinctively good.Charles Knapp, Ely M. Behar, Professor
Churchill, Morris Hall Pancoast, Katherine
E. Shaw, Claire Shuttleworth, John Rum-
mell, Stanley F. McNeil, Stowell B. Sher-
man, John M. Buckley, James E. Fitzger-
ald, S. D. Sykes, Jessie C. Fairbanks, Kate
Leah Cotherin, John A. Cook, H. Boylston
Dummer, Ellen Dale Hale and Bessie How-
ard all show interesting oils. Among the
drawings and etchings may be mentioned
F. E. Wallace's fine self portrait, Leighton
R. Cram's marine, and work by Dorothy
Barnes, Will Davis, Gabrielle DeV. Clem-
ents, F. L. King and R. C. Scott.

—G. Frank Muller.

Nanuet Painters and Sculptors

GOSHEN, N. Y.—Nanuet painters and
sculptors, the group of artists located in
Nanuet, Rockland county, N. Y., and vicin-
ity, and working principally in Orange,
Rockland and Bergen counties, opened their
initial exhibition at Goshen Monday night,
August 28, on the invitation of the Twen-
tieth Century Club.Among the exhibits were the initial offer-
ings of two painter members, Hester Miller,
who showed a portrait group entitled "Child-
ren," and Karoly Fülöp, who is repre-
sented by a New England coast scene, "The
Nest," filled with joyous color.The sculptors also find most of their
motifs in this countryside and Carl A. He-
ber's "Pastoral," Ida Costigan's "Old
Annie" and Georg Lober's "Snake Charmer"
are appealing works. Mr. Heber's "Bond-
age" is especially good.Among the artists whose pictures are in-
cluded in the show being circuited in Rock-
land, Orange and Bergen counties is John
E. Costigan. His "Girl and Goat" has vi-
brant coloring and powerful modeling. Wil-
liam Howard Donahue's "Monarch of the
Glen" sparkles with broken color ably
handled. Frances Keffer in "Dutch Sun-
shine" gets the quaintly characteristic pose
of the early Dutch settlers.Daniel Kotz and Albert Insley, pioneers
in this section, where they painted when
Inness and Wyant were also abroad in the
vicinity, are showing traces of the new
spirit in their work although it is some-
what reminiscent of these masters. T. B.
King's "Poem of the Morning," C. A. Bur-
lingame's picture of a Bear Mountain cas-
cade, Kuniye Ando's "Peony Garden," a
unique combination of American and Jap-
anese art; Marjorie J. Tompkins' "Quaker
Girl," Walter Bollendonk's "October Morn-
ing" and the "October" of Sara Hess are
outstanding canvases. Ottilie Serrell is a
good colorist.

Eighteen Exhibit at Nantucket

NANTUCKET, Mass.—An exhibition
comprising the work of eighteen artists
visiting the island during the summer began
in June and lasts until September 16. It
is held in the Candle House Studio, a quaintold building where sperm candles were
made in whaling days.Harold Haven Brown contributes some
clear-cut water colors of Nice, and Robert
Harshe is represented by etchings of Dutch
windmills and California forests. Katharine
N. Lynn's watercolors and pencil drawings
included a number of Nantucket scenes,
while Katherine L. Farrell has sent two
sympathetic impressions of Gloucester har-
bor. Ann Barker Folger's pastels of Nan-
tucket gardens and lanes are excellent in
technique and charming in spirit. Frank
Chase's snow scene is one of the larger and
more important canvases. Emma H. Van
Pelt, Alice Sands, Marie C. W. Reid, Susan
W. Hildreth, Elizabeth Coffin, Mrs. H. B.
Thayer, Paul Whitney and Rosalie S. Will-
son are also represented.Frank Swift Chase exhibited paintings in
Miss Alice Sands' studio the week of August
21. The pictures, which included over sixty
small canvases and seven larger ones, were
divided between Nantucket and Woodstock
subjects. The harbor scenes are satisfy-
ing in having caught certain elusive quali-
ties which preclude dismissing this island as
a second Gloucester or Provincetown. Among
the Woodstock subjects, the artist
has done his best work in "Flowering
Maples," two great trees on a green hill-
side with their golden foliage spread across
the canvas.

Successful Show at Ogunquit

OGUNKIT, Maine—The annual exhibi-
tion of the art colony at Ogunquit, Maine,
was held as usual under the auspices of the
Village Studio Guild from August 16 to
26, inclusive. It was considered a great
success by all. Among the pictures were
Charles H. Woodbury's group of sketches,
two striking canvases by Nunzio Vayana
depicting colorful bits of Venice, two local
scenes by E. R. Kingsbury, a most interest-
ing interior by Helen L. Stevenson, a
masterful watercolor of sea and rocks by
Elizabeth Sawtelle and a charming figure
of a young girl on the cliffs, by Ruth Eaton
Peabody.The exhibition included excellent work
by Elizabeth Sherinyan, Earl Edward San-
born, Caroline W. Pitkin, Grace Morrill,
Eleanor Colburn, Caroline Stehlin, Alice M.
Hilliard, Mary G. Sheerer, Susan M. Ket-
cham, Alice R. Comins, Josephine H. J.
White, M. F. Boyard, Frank Osborn, Gwen-
dolyn Kyle, Lillian P. Bain, Anna R. Reeves,
Marion Richardson, E. Maxwell Heath,
Margaret Brown, Frank Reed Whiteside,
Marion Eldridge, Amy W. Sabot, Charlotte
W. Butler, Alberta Cleland, Susan W. Barry,
Martin Freidman and Edith O. Lowell.

—H. K. P.

Many Sales at Silvermine

SILVERMINE, CONN.—The artists of
Silvermine held an exhibition of small
paintings, drawings, and prints, August 19,
(Continued on page 10)

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24 MASTERPIECES FOR NATIONAL GALLERY

Ralph Cross Johnson Gives the Museum at Washington Works by Gainsborough, Reynolds, Rubens and Others

WASHINGTON—The permanent collection of the National Gallery has been enriched by a gift of twenty-four masterpieces, chiefly of the English XVIIIth century school, from Ralph Cross Johnson. The pictures have been installed in a special room and hung with a skill that brings out their individual merits to the full.

Among the English canvases are Gainsborough's portrait of Lord Mulgrave in naval uniform and his landscape, "A Family at a Cottage Door." Reynolds is represented by two portraits, "Viscount Hill" and the "Duchess of Ancaster." There is a splendid Raeburn, a portrait of his fellow painter, Alexander Skirving; a Romney, a portrait of an English squire; Sir Thomas Lawrence is represented by his lovely "Mrs. Towry" and the "Lord Abercorn," and there is a portrait of a Mrs. Price by Hogarth. A view of Edinburgh by Turner and a landscape by David Cox are among the treasures.

Rubens leads the Continental masters with his "Holy Family with St. Elizabeth" and there is a portrait of a Cardinal by Titian that came from the Earl of Dudley's collection. Rembrandt is represented by a portrait of a young man and Nicholas Maes by "A Burgomaster." There are also two Roman landscapes by Francesco Guardi, "Ruins and Figures" and "View in Rome."

Cincinnati Museum Attendance Grows

CINCINNATI—The annual report of the Museum shows a substantial increase in the total attendance in 1921, when there were 59,880 visitors, as compared with 58,020 in 1920.

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ACQUIRES A RAEBURN AND A GAINSBOROUGH

J. Horace Harding, New York Broker, Buys "Walter Scott" from Burdett-Coutts Art, and "Mrs. Fitzherbert"

As announced in THE AMERICAN ART NEWS of May 20, Raeburn's famous portrait of Sir Walter Scott, the last which the artist painted, was purchased at Christie's auction of the Burdett-Coutts collection by the Knoedler Galleries for an American collector. It now develops that the ultimate purchaser is J. Horace Harding, a New York broker who, in recent years, has acquired numerous other valuable art works.

Mr. Harding has also bought Gainsborough's portrait of Mrs. Fitzherbert, who was the morganatic wife of George IV when he was Prince of Wales. Mrs. Fitzherbert bequeathed her portrait to George Dawson Damer and later it passed into the Fortescue family. The late Lord Fortescue sold it to a wealthy Scotch collector, and it afterward passed into the possession of a dealer in London, from whom Mr. Harding purchased it.

The price paid for the Gainsborough was not announced but the Raeburn fetched 9,200 guineas, or \$40,848, at the rate of exchange then prevailing. Mr. Harding has requested Sir Seymour Fortescue, sergeant-at-arms of the House of Commons, to write a history of the portrait of Mrs. Fitzherbert. Sir Seymour is librarian of Windsor Castle and is writing the official history of the World War. The latest Gainsborough to pass into the possession of an American is not in the list of the artist's works published in England.

LONDON—The National Gallery of Edinburgh, to whom Messrs. Knoedler are said to have offered Raeburn's portrait of Sir Walter Scott at the price which they gave for it at the Burdett-Coutts sale, was unable to collect the wherewithal, and in spite of the firm's readiness to give every facility to Scottish buyers who would like to see their country retain the most masterly portrait of the great novelist ever painted, the work will find its ultimate home in the States.

Knoedlers Acquire a Hals

LONDON—The fine portrait of an elderly lady by Frans Hals, which was discovered at the country residence of the Marquess of Cholmondeley, and which did not reach the reserve at Christie's sale on July 14 last, has been sold privately to Messrs. Knoedler and Co., of Old Bond street.

SELIGMANN WRITING HIS RECOLLECTIONS

Art World Looks Forward with Interest to His Stories of Lucky Finds and His Numerous and Varied Experiences

PARIS—"American Collections and Recollections" is the title of a book, which M. Jacques Seligmann is writing in Paris. A familiar figure at Christie's in London, at the Hotel Drouot in Paris, at American auction rooms, and at other great centers where art collections are dispersed, M. Seligmann, with his experience of half a century in forming art collections and in assisting at the dispersal of others should be able to write a highly instructive and entertaining book. He has handled every kind of art object, from drawings by Degas to Gothic tapestry, but he has specialized more particularly in European and Oriental art from the VIIIth to the XVIIIth century, and so the scope of his outlook is very wide.

He will relate his personal memories of the great American art collectors, and will deal with their more notable treasures, many of which have passed, or will eventually pass, into public museums. Among these will be the late Benjamin Altman (1840-1913), who bequeathed his splendid collection to the Metropolitan Museum. M. Seligmann was an intimate friend of Mr. Altman, and it was largely due to his influence that the New Yorker secured several of the finest pieces of rock crystal at the Spitzer sale in Paris in 1893. Like many other collectors, he was charmed with the beauty of Tanagra statuettes, of which M. Seligmann declares that about 90 per cent are forgeries—the Metropolitan Museum in New York has a case full of these, now mournfully labelled "forgeries."

M. Seligmann's first business transaction with Mr. Altman was the sale of two beautiful Limoges enamel portraits by Leonard Limousin, which had been bought at Christie's; but even more remarkable was the gold and enamel cup from Prince Rospigliosi's collection, an exquisite example of the art of Benvenuto Cellini, rivalling, according to Plon, "the sumptuousness of the design, the subtlety of the workmanship, and the richness of the enamelling" of the greatest treasures of the Galerie d'Apollon.

A dealer's best stories are generally concerned with things bought privately or discovered in provincial towns, and in unexpected places, and at public sales where the cataloguers have suffered from a lack of knowledge. M. Seligmann must have much to tell of "lucky finds."

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Local Groups of Artists to Select

Foreign Pictures for Carnegie Show
PITTSBURGH—Homer Saint-Gaudens, director of the department of fine arts of the Carnegie Institute announces a new method of procedure in selecting pictures for the twenty-second International, to be held next spring.

Under the new program, committees of artists in foreign countries, acting with Mr. Saint-Gaudens as the tie-breaking member of the various committees, will select paintings which then will be forwarded to the committee of award in Pittsburgh.

"This plan will eliminate the natural objection to arbitrary selection voiced by many artists of the world," said Mr. Saint-Gaudens. "Already artists of foreign countries are at work forming their committees."

Portrait of Booth for Stratford

A copy of Sargent's portrait of Edwin Booth in the Players Club is to be presented to the Shakespeare Gallery at Stratford-on-Avon on September 20 through the Rotary Clubs of America, the donor being E. F. Albee, a vaudeville manager. The canvas is about eight feet by five and shows the actor at full length and life size. The copy was made by J. A. Mohlre.

PICTURES by OLD MASTERS



F. van Goyen; signed and dated 1643.

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DRESDEN—Dresden, following the lead of Berlin and Munich, has changed the former royal castle into a public museum. It is not nearly as large as that in Berlin or Munich, but each one of its thirty rooms is a splendid example of the luxury and grandeur of court life.

In the so-called French gallery pictures of August the Strong, his son and wife, done by the famous painter Louis Silvestre, are the features. The little dining room is adorned with four tapestries, presents from Napoleon to Frederick August I in 1806. The rooms of the former Queen Carola contain among others a picture by Palma the Elder, representing the reception of a French king in Venice.

Other rooms, including the so-called "Wasa" rooms, show episodes of the history of the Swedish Wasa dynasty, to which the Queen belonged. The big ball room and the banquet room are of the XIX century, done by the architect Von Wolfframsdorf. The famous tower room contains about 850 pieces of precious Chinese, Japanese, and Dresden porcelain.

The hall of the throne room and the bed room of August the Strong are in baroque style and very richly decorated. Colored marble, red velvet embroidered with gold, richly ornamented hangings, wood on windows and doors gilded and painted, give an impression of great magnificence. The ceiling of the throne room represents Hercules vanquishing the vices. The walls of the bed room are covered with green velvet and embroideries on brocade and the ceiling shows Aurora and Apollo soaring heavenward.

—F. T.

**Artists' League Protests to the
President Against High Paint Tariff**

A protest has been sent to President Harding by the League of American Artists against the proposed tariff bill which provides for a duty of 25 to 70 per cent on paints, linseed oil and oxides. American artists are dependent to "an alarming degree" on certain pigments which are only procurable in the European market, says the protest, which adds that American manufacturers have unduly profiteered on artists' pigments in addition to supplying an inferior substitute.

In a statement to the public issued by the league, an instance is cited of a large league member, who is also an Academician, who painted a canvas thirty years ago, using American pigments, and now finds that the canvas has not yet dried. Other American pigments have a tendency to dry too soon, which causes a cracking of the paint.

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**JOHN VINCENT PAINTS
PORTRAIT OF PIUS XI**

Young American Artist's Study in Oils Attracts Attention of a Cardinal, Who Then Procures for Him Two Sittings

FLORENCE—The most talked-of event in the art world of Florence these days is the extraordinary success which John Vincent, a New York artist who came here in the spring, has met with in painting a portrait of Pope Pius XI. Vincent has worked in New York for years, he tells me, in making projet drawings for architects, and has come to Florence to spend several years studying and painting. He has never exhibited in your country but has been working by himself in what time he could spare out of a busy and prosperous life. He has leased the studio of Count della Sera, one of the handsomest and largest in the city, and has already made many friends among the artists here who have greatly admired his work, chiefly the figure and portraiture.

When the new Pope was elected, Vincent was impressed with his pictorial possibilities and made a sketch for a portrait, in black-and-white from a photograph, and then made a study in oils from this. One of Vincent's artist friends was so much impressed with the canvas that he brought the Archbishop of Florence, Cardinal Mistrangelo, to see it. On Vincent's telling the Cardinal that the study was a preparation for a larger canvas, the prelate suggested that Vincent should go to Rome and meet Pius XI himself before starting on the larger canvas.

Cardinal Mistrangelo gave the artist a letter of introduction and on his arrival in Rome, Vincent was given a sitting by the Pope. He made several studies in black-and-white, including special ones of the Pope's head and hands. Returning to Florence, Vincent set to work on his large canvas which is now carried to the point where it has aroused the admiration of all the painters and clerics who have seen it. Pius XI is represented seated in an ornate read-and-gold chair at one side of an equally ornate table on which his right arm rests with the hand dropping down over the edge, the left hand resting on the arm of the chair. On the table is an ornate bell, an ink-stand and some documents, while the background suggests Vincent's interest in architecture since it comprises details of a colonnade draped with a velvet curtain.

His Holiness wears a red robe over his traditional white, his right foot showing beneath the hem of his robes. The outdoor suggestion on the composition is a reminder of the occasion when the Pope came outside of the Vatican to bestow his blessing on the assembled Romans and his love for mountain climbing to which he was devoted in his younger manhood and on which subject he has written several books. Vincent was given the opportunity to see the Pope a second time in August and went to Rome for that purpose, when he made several more studies of the Holy Father. Unless the artist is requested to send the picture to Rome he will ship it to New York at once for exhibition, he tells me, in the galleries of Howard Young.

—B. T.

Roerich Finds an Art School Here

Nicholas Roerich is the founder of the Master School of United Arts, located at 3112 W. 54th Street. It includes music, painting, sculpture, architecture, opera class, ballet, drama and lectures on art in general. The art faculty comprises: Painting, Nicholas Roerich, Henri Caro Delvaile and Norman Bel-Geddes; sculpture, Robert Laurent; architecture, Alfred Bosson and W. E. Virrick, and drama, Ossip Dymow. Miss Frances R. Grant is the executive director.

Gives Art Gallery to Hull

HULL, England—In addition to a previous gift for the erection of an art gallery in this city, T. R. Ferens, formerly member of Parliament for East Hull, has given £10,000 towards that purpose. Mr. Ferens is to bear the entire cost of the gallery provided it does not exceed £60,000.

**DIVINING RING TEST
TO PROVE ART WORK**

German Professor Tells of Curious Way to Authenticate Doubtful Objects—Gold Ring and Silk Thread Used

The "Divining Ring" as a method for establishing the authenticity of a painting, drawing or work of sculpture is the subject of a volume by this title recently published in Leipzig, Germany. It is by Professor Leopold Oelenheinz, of Coburg, the original title of the book being "Der Wünscheling."

According to Professor Oelenheinz, every object, every "being," has its own individual type of figures or combination of figures. This, it is explained, is only to be taken relatively, since every object or "being" reacts differently on different operators of the divining ring, or the "sidereal pendulum," to give it the proper scientific name. But it is asserted to be known that each operator obtains the same results in the way of figures worked out over the object or "being."

The author says that a discovery made by F. Kallenberg, of Bayreuth, shows that the divining ring, when held by a sensitive person over a photograph or even an autotype of the object or "being" under consideration, will describe the same figures as when held over the object or "being" itself. Kallenberg is also said to have established the fact that the human being reacts on the divining ring in his handwriting (and a photograph of it) precisely the same as through a photograph of him that has not been touched up, this proving, according to the book, that by way of the hand the essence of a human being is imbibed, so to speak, by the matter.

The method of conducting this test requires a plain medium-weight gold ring, a piece of silk thread about fourteen inches long, a specially fresh, untouched photograph of an authentic work by the painter to be identified, and the painting to be tested. By holding the ring suspended over the photograph of the authentic work certain sensations are likely to be awakened and certain definite swings of the divining ring will result. Noting these, the ring should be held over the work to be tested. If the same swings result, the authenticity of the painting will be made certain. Of course the same test will apply to any work of art, according to the writer of this book. Out of every 100 persons about twenty are unsuited to make this test.

Emil Fuchs Exhibits Etchings

After years of work as a sculptor and painter, Emil Fuchs has turned his attention to etching, and is showing two dozen impressions of his work on the copper plate in the Keppel Galleries until the end of September. His subjects include portrait and ideal heads, several nudes and two landscapes, one of the last-named being a view of a formal garden at Great Neck, Long Island.

Several of the heads are etched reproductions of studies Mr. Fuchs has previously shown in local galleries, notably the "Beatrice," the admirable head called "Philomena Vite," a study of an elderly Italian peasant, and the lovely head and face of "Elizabeth Carnevale," which, in a crayon study, was once called "Italian News Vender." In these portraits Mr. Fuchs is most at home in his new medium, his line being free and fine and the printing completely effective.

His nudes are sentimental, for the most part, except for one reclining figure that presents an amusing display of foreshortening of the figure.

Le Matin Praises American School

PARIS—Le Matin, commenting on the Paris branch of the New York School of Fine and Applied Art which Frank Alvah Parsons and his associates have established in Paris, recently said: "Think of what value is the visit of these artists when on their return to the United States, they will uphold the beauty of our art. Besides, do not let us for one moment believe that our competitors, our adversaries, have remained insensible to this fine propaganda. What indeed have they not done to turn away from France all these young American artists, whom they wished to persuade that Munich, for instance, was the sole center of all artistic Kultur!"

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PITTSBURGH—Homer Saint-Gaudens, director of fine arts at Carnegie Institute, has announced that the schedule for the tour of seventy European paintings from the twenty-first International exhibition has been completed. The tour will open at the Memorial Art Gallery, Rochester, September 15. The paintings will remain there one month and will then go to the following institutions: November 1 to December 25, Toledo Museum; January 1 to February 15, Cleveland Museum; February 15 to March 31, the Detroit Institute; April 1 to May 15, Omaha Society of Fine Arts; May 15 to June 30, City Art Museum, St. Louis.

The seventy paintings were selected by a committee from the Association of Museum Directors to give the American public an idea of the present state of art in Europe. The tour is in charge of Samuel L. Sherer, director of the City Art Museum of St. Louis, and Clyde H. Burroughs, secretary of the Detroit Institute. It is planned to have a similar tour of European works after each International exhibition.

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AURORA FIRST PRIZE, \$600, WON BY RYDER

Carl R. Krafft Gets the Second, Murray P. Bewley the Third—Noted Artists Exhibit at the Central States Fair

AURORA, Ill.—More than twenty-five thousand people visited the art display during the nine days of the Central States Fair and Exposition and the venture is pronounced by Director General Barrie of the fine arts department a great success. Many of the best-known artists in the country were represented.

The first prize of \$600 went to Chauncey F. Ryder for his landscape "The Distant Hill," the second prize of \$250 to Carl R. Krafft for a winter landscape, "Across and Beyond," and the third, \$150, to Murray P. Bewley for a portrait of a mother and child entitled "The Picture Book." Honorable mentions were awarded to Hilda Belcher, Felicie Waldo Howell and E. Irving Couse.

Among the canvases sold were works by Ryder, Bewley, Miss Howell, Walter L. Palmer, and Wilson Irvine.

Included in the exhibit were characteristic canvases by Frederick J. Waugh, Guy Wiggins, Pauline Palmer, Karl A. Buehr, Oliver Dennett Grover, Erwin S. Barrie, Ettore Caser, Sergeant Kendall, Rudolph Ingerle, Alfred Juergens, William R. Leigh, Leon Kroll, Louis Betts, Anna L. Stacey, Frank V. Dudley, Edward B. Butler, Charles M. Dewey, Lucie Hartrath, H. Dudley Murphy, Cullen Yates, Daniel Garber, R. Sloan Bredin, Eugene Higgins, Ernest Lawson, E. Maxwell Albert, Robert Vonnob, E. J. Holslag, Birger Sandzen, Gerald Frank (portrait of Mary Garden as "Carmen"), Cornelius Botke, Hayley Lever, Bertha Peyton, Louis Kronberg, Frederic M. Grant, Gardner Symons, Ben Foster, Leybold Seyfert, George Bellows (portrait of his mother), Antonin Sterba, Robert Henri, Ossip Linde, William Wendt, Victor Higgins and Harry B. Lachman.

The jury comprised Rudolph Ingerle, Frank V. Dudley, Lucie Hartrath, James M. Cowan and Erwin S. Barrie.

SAN FRANCISCO

San Francisco now has an art gallery which is also a center where exponents and patrons of all the arts meet in a social and cultural way. The California Gallery of American Artists is just within the boundary of Chinatown, in Grant avenue. It opens upon a delightful court utilized as a tea room and flanked by studios and tiny shops. The venture is managed by Laura Bride Powers. Among the pictures now hung are several by Francis McComas, with some decorative studies by Mrs. McComas—"Gene Francis." The work of two young Russian artists, Nicholas Nedashkofsky and I. Sherbakoff, is being featured.

G. Liljestrom, two years ago a steamboat captain, now a designer of Oriental motifs, is showing several canvases in the galleries of S. and G. Gump. The canvases include a sizeable picture of the great cañon of the Colorado—a scene showing the place where he was shipwrecked, entitled "The Flaming Gorge." It is a splendid conception of a big subject. There is also a poetic moonlight study, "Enchanted Lake," showing one of the glacial lakes of the high Sierras. Tilden Dakin spent a month in Sacramento, where he sold more than forty canvases. He has been on the Russian River, at Lake Tahoe, and about the shores of San Francisco bay, from which places he brought in numerous sketches.

Carl Sammons is back from the wilds of Mendocino county with a trunkful of sketches in pastel and oil of the rugged coast country of the north.

E. H. Furman of the Print Rooms is back from a summer in Honolulu, where he has been showing a big collection of etchings and prints.

—Harry Noyes Pratt.

METROPLITAN GETS SEVERAL RICH GIFTS

Egyptian Antiques from Edw. S. Harkness and Coptic Textiles from A. S. Vernay Among the Recent Donations

Most important among the acquisitions announced by the Metropolitan Museum of Art in the month of August were two gifts of Egyptian antiques, made by Edward S. Harkness. The first of these comprised many small objects formerly in the Amherst Collection, from excavations in the city built by Amenhotep IV, (who changed his name to Akhenaton), at Tell el Amarna. Many of these were connected with the making of faience in the city such as moulds, trial-pieces and the finished products. The objects comprising the second of these gifts are reported to have come from a tomb in Upper Egypt the identity of which was not revealed. They include two little ivory figures of a woman or goddess, a double limestone "shawabti" made for a certain Khamwast and his wife Meset, an alabaster wine goblet in a beautiful state of preservation, a green faience decanter, and a gold signet ring weighing as much as four or five modern rings of this type.

Another accession was by the purchase of a XVth century "Madonna and Child" attributed to Albert Van Ouwater of the early Dutch school and painted between 1475 and 1485. From Mrs. Theodore Roosevelt, widow of the ex-President, came a gift of a silver porringer made by Josiah Austin, American Colonial period, that Mrs. Roosevelt had always intended to give to her son Quentin, who was killed in the World War. Judge A. T. Clearwater has added to his loan collection of American silver an unusual coffee-pot made by John Vernon, a New York silversmith of the XVIIIth century. From Arthur S. Vernay were received nineteen pieces of Coptic textiles of the IVth to VIth centuries, and from Mrs. George D. Pratt ten pieces of English XVIIIth century china with Wedgewood colored decorations.

Two special exhibitions arranged in the departments of arms and armor are a collection of Japanese sword mounts, borrowed from members of the Arms and Armor Club, and a group of medals and coins to illustrate how they are used in the study of armor.

WASHINGTON

The Corcoran Gallery of Art is displaying a collection of wood-block prints, under the auspices of the American Federation of Arts. Among the exhibitors are: Frances H. Gearhart and Pedro and Frank B. Lemos, all of California, Walter J. Phillips, Alice H. R. Smith, Ambrose Patterson and Bertha Lum, the letter of whom illustrates Japanese legends. Allen Lewis shows a series of his illustrations to "Journeys to Bagdad," and book plates.

A collection of water colors by Frank Benson is shown in the gallery. The subjects—flooded pines, winter scenes, spring, morning sunlight, a frozen brook—are portrayed in his usual charming manner.

The twenty-nine pastel drawings of John McClure Hamilton, the gift to the gallery by Mrs. E. H. Harriman, are hung on the walls of the small sculpture room, whose soft dull-gray tone is admirably adapted for showing these delicate drawings, all of them various poses of one girl.

The work of three well-known women sculptors is on view at the gallery for a short time. Margaret French Cresson, daughter of Daniel Chester French, shows a bronze head, "The Little Girl with Curls," Bessie Potter Vonnob, small figures of mother and children, and Anna Vaughn Hyatt, a "Man and Horse."

The Arts Club has an exhibition of the work of non-resident members until October first. It is composed of thirty pictures by thirty artists from eleven different states.

Philip Adams, painter, writer, traveler, had a farewell party in his studio the other night, as he is leaving soon for Paris, where he has been appointed United States Consul. His pictures may be shown in the Autumn in the new club rooms of the Art and Archeology League.

—H. W.

Edouard Jonas

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Vol. XX SEPTEMBER 16, 1922 No. 40

ANNOUNCEMENT

With this number ends the monthly publication of THE AMERICAN ART NEWS for the summer season of 1922 and beginning October 7, the weekly issues will be resumed. Although the past summer has been marked by many troubles in the industrial world at home, that have naturally reacted adversely on business conditions in general, reports reaching us from many of the summer art exhibitions give color to the belief that this reaction has not seriously affected the sales of pictures at these shows. In fact, several of the summer shows report sales more numerous than in the season of 1921, the total amount of money received being also considerably larger as were the records for attendance. Just whether this encouraging condition will be reflected during the coming art season is not easy to determine at this time; but it has been heartening to the artists represented in and managing the summer displays, and with the settlement of troubles in the labor world, which now seems assured, we can hope for an improvement in business in the art world.

Auction sales of art works abroad generally resulted in good, if not sensational, prices, which is always a healthy sign. While the foreign art trade has been seriously affected by political and economic conditions it is not too much to say that it has suffered less than most other lines of business and has proved once more, that good works of art are the best of investments aside from their other admirable qualities.

Another striking sign of the times abroad is the increasing difficulty of obtaining fine paintings. The belief that the hard times in Europe would throw large numbers of fine works of art on the market is not borne out by the experiences of American dealers who have been abroad this summer for they found that the number of such works is extremely limited and there appears to be little prospect of this situation soon being changed. The natural effect will be to better the market regarding fine art works now in the dealers' hands.

Authorities on business conditions in the United States are declaring that "the corner has been turned" and trade in general is on the up grade once more. THE AMERICAN ART NEWS trusts this prophecy will be true of the art business as well as all others.

MUSEUM GIFTS WITH STRINGS

One of the major troubles of museum trustees and directors is the receipt of gifts and bequests of money that are bestowed with strings attached to them in that they must be applied to special purposes. The

ideal benefaction for any museum is a gift of money to be spent as the best judgment of the trustees decides for with such latitude the governing body of a museum could utilize the funds at one time to purchase some much-desired object and at another to making up one of those deficits that all museums in this country are subject to annually owing to the little monetary support given them by state or municipal governments.

A recent gift of \$10,000 to the Metropolitan Museum of Art by Edward C. Moore, Jr., with a promise of a like sum being presented annually until a total of "\$50,000 or more" shall have been bestowed by him, furnishes an illustration of a wholly admirable gift which contains one provision that is in the nature of a string tied to it such as we do not recall in any recorded benefaction to a museum. This is that in case any of the objects of modern decorative arts of America and Europe purchased out of the fund "should prove hereafter to be undesirable possessions" they may be sold or exchanged.

The saving grace of this whole generous letter of gift is that the Museum is perfectly free to take this action if its trustees see fit. But the provision raises the question as to what would be the future fate of some object of decorative art that was once in the possession of the Metropolitan Museum of Art and was afterwards on public sale in a dealer's gallery with the reputation of having been regarded as an "undesirable possession." The monetary value of such a piece would suffer a marked decline under such circumstances unless some collector with a sense of humor were of a mind to purchase it as a work of art with the reputation of having been considered an undesirable possession of the Metropolitan Museum of Art.

Few are the art museums at home or abroad that do not shelter objects that come under Mr. Moore's classification and of which they would dearly love to be rid. This may never be possible under the old dispensation; but under the new one that may arise out of Mr. Moore's generosity and thoughtfulness the "undesirable possessions" may be disposed of to the relief of museum authorities and the visiting public of the future.

Americans in France

Alexander Harrison, Miss Williams, Miss White, Mrs. Valentine, Mr. and Mrs. Barnet and Mr. Hoffer are the American artists working this summer at Concarneau, in Brittany.

Mrs. Thomas Duffield, prominently known in the American colony in Paris, is following regular classes at the Academic Delaclone and spends many afternoons in quick sketch work at the Grande Chaumière.

Martin Borgord and Louis Ritman are at Giverny in Normandy. In this district Harry B. Lachman has a house and studio which is the center of a colony of artists studying landscape, including the illustrators Frederick Cordon Welden and Russell Patterson. The celebrated California prima donna, Marguerite Namara, has also been sketching in these parts. She was recently visiting Claude Monet, who has been living the last forty years in this neighborhood, and entertained him with her singing.

Among American artists resident or visiting the neighborhood of Fontainebleau forest this summer are Walter Gay, Sarah and Harriet Hollowell, Miss Greateorex, and Miss Anna Klumpke, who lives in Rosa Bonheur's Chateau of By.

Miss Pearl Hill, Philadelphia painter, is at the Hotel Wagram.

In *L'Intransigeant* M. Maurice Raynal praises Cecil Howard for his skill and expressive modeling, blaming him, however, for "overmuch charm." He same authority likes Boardman Robinson, whose caricatures he finds treated with observance for graphic considerations often crowned by happy results. The faces of President Harding, M. Briand and Lord Balfour are, in his opinion, "studied nervously."

A. G. Warshawsky has returned to Paris from Les Andelys (Eure).

Oliver M. Schaffee has returned to his Paris studio, 10 square Desnouettes, from the South of France.

Newton Alonzo Wells, Professor Emeritus of Art History at the University of Illinois, is spending the summer with his son-in-law and daughter, M. and Mme. Jean Tedesco, at their villa at Yport (Seine-Inférieure).

J. Mortimer Lichtenauer, portrait and mural painter, and Mrs. Lichtenauer are at Vichy. After a short trip to the Near East in the fall Mr. Lichtenauer will take a studio in Florence for the winter.

A. V. Greene, landscape painter, has returned to Paris from Nemours and is at his studio, 51 boulevard Saint-Jacques.

BONNAT, PORTRAITIST, DIES AT EIGHTY-NINE

Director of the French School of Fine Arts and Head of Society of Artists Had Also Painted Religious Works

Leon Bonnat, director of the French School of Fine Arts, died in Paris September 8, in his ninetieth year. He was president of the French Society of Artists. The French government conferred upon him the Grand Cross of the Legion of Honor for his work in painting. He was also a member of the Council of the Legion of Honor.

The works of Bonnat are in many collections in the United States, and in the Metropolitan Museum of Art. When he was 21 he went to Paris from Bayonne and studied under Leon Cogniet. After winning the second Prix de Rome he, for four years, studied and worked in that city.

In 1860 he painted "Adam and Eve Finding the Body of Abel," which was bought by the gallery at Lille. Then followed "Assumption" and in 1874 "Christ on the Cross," which was on commission for the Palais de Justice. In 1877 he painted the portrait of M. Thiers, which brought him fame. He painted the portraits of Jules Grevy and Leon Cogniet, which are now in the Luxembourg, and of Victor Hugo and Don Carlos.

EDWARD MIDDLETON MANIGAULT

Edward Middleton Manigault, painter, died in a sanitarium in San Francisco on September 4, after a long illness, aged thirty-six. He was a descendant of an old Huguenot family that settled in Charleston, S. C. He studied at the Art Students' League under Richard E. Miller, his first paintings being shown at the opening exhibition of the Daniel Gallery in 1913. His reputation rested on his decorative and symbolic pictures, the best known of which was "The Source," now in the possession of Mrs. C. C. Rumsey. Manigault served with the expeditionary force of Canada in the World War as an ambulance driver. He went to San Francisco about three years ago and turned to Cubism, but later abjured that school, destroying 200 pictures.

ARTHUR DAWSON

Arthur Dawson, painter, died at his home in Richmond, Va., aged 65. A native of Crewe, England, he studied art at the South Kensington School and under David Law and William Morris. He came to America in 1887, established a studio in Chicago, founded the Chicago Society of Artists and was made chairman of the advisory committee of the Chicago Municipal Art Society.

In 1898 he moved to New York and was put in charge of the restoration of pictures in the Public Library and the Military Academy at West Point. He was an art critic and member of the Artists' Fund Society, Lotos Club of New York and Authors' Club of London.

DUDLEY HARDY

Dudley Hardy, known mainly as a poster artist, but also the author of more serious works, is dead in London at the age of 55. He was represented in this year's Royal Academy by "The Shepherdess." His earliest contribution to the Academy was in 1884, when he was but 17. In recent years his work was exhibited mostly at the Royal Institute of Painters in Water Colors.

SIR THOMAS BROCK

Sir Thomas Brock, sculptor, died in London, at the age of 75. Among his better known works are "The Moment of Peril," "The Genius of Poverty," "Eve," and the Queen Victoria Memorial in Buckingham Palace.

ALBERT GRUBICY

The Italian painter, Albert Grubicy, is dead, aged 76.

Artists in a Greenwich Village Play

Real artists have not only painted much of the scenery for "A Fantastic Fricassee," a musical and spectacular play "in seventeen courses," at the Greenwich Village Theatre, but several of them appear in the cast. Bobby Edwards, painter and illustrator and editor of the *Quill*, wrote the music and lyrics for a sketch with Tahiti for the scene, and plays a leading part therein. Dorothy Hunt, mural decorator, painted the scenery for this act, and John Decker, Expressionist, did the scenes for and appears in an act called "When the Dead Get Gay." Andre Chotin painted the scenery for "The Montmartre Fair," and he and William Jordan, decorator, both play parts in this.

Studio Gossip

J. Alden Twachtman, mural painter, will sail for Italy September 26, on the Providence, with his family. He plans to stay in Europe for a year, first spending six months in Rome.

Two paintings by Frank H. Myers, "The Coast of Brittany" and "The Surf," have been bought for the Engineering College of the University of Cincinnati.

The exhibition of American Indian portraits by W. Langdon Kihn, at the Anderson Galleries last spring, proved so successful that museums in various parts of the country asked to have them exhibited in their galleries. Of the ninety pictures in the collection, originally, forty were sold. The remaining fifty pictures have now started on a circuit.

Mrs. Clara Fairfield Perry has returned to her summer studio at "Elmcroft," Stoneham, Mass., after a painting trip to the White Mountains. She is busy at present painting her own garden and other gardens near Boston.

M. Wainer Dykaar, a Russian sculptor, has been commissioned to make a marble bust of the late Dr. Alexander Graham Bell, inventor of the telephone.

Jo Davidson, sculptor, returned in mid-August from a four month's trip to Europe. At Genoa, last April, he made busts of Tchitcherin, Krassin and Litvinoff, the Soviet delegates. While in this country he will make a portrait of E. W. Scripps, the newspaper publisher.

A portrait of Edwin Anderson Alderman, President of the University of Virginia, has been painted by Eugene Speicher, and has been presented to the university as a gift from friends of the institution.

E. Hodgson Smart spent August on a sketching trip in the Canadian Rockies. His portrait of Colonel J. J. Sullivan, recently completed, is now being shown at the Cleveland Museum of Art.

C. R. Patterson painted a picture 50 by 50 inches, of the cup defender "Resolute" under full sail, to be placed in the main saloon of the Steamer "Resolute" of the United American lines. It was shown for a time at the Knoedler Galleries and is at present on exhibition at the New York Yacht Club. Mr. Patterson is also to paint the cup defender "Reliance," to go on the same company's steamer, "Reliance."

Frank Townsend Hutchens has recovered from his recent illness and has returned from a private hospital at Portland, Maine, to Silvermine, Conn.

Alice Worthington Ball, who spent the summer painting in the city of Quebec, is at East Gloucester, Mass., for the remainder of the season.

Flora Buccini has returned to New York from Lyme, Conn., and is now exhibiting her landscape sketches in pastel in the art gallery of the Hotel Majestic.

A new landscape painting by Fernando A. Carter, director of the Syracuse Museum of Fine Arts, has been bought by the trustees of the Museum for its permanent collection. President Fryer, of the Museum, desires to have it exhibited at one of the New York galleries prior to its being hung in Syracuse.

Mrs. Millie Bruhl Fredrick, portrait painter, has returned from Europe and is at the Hotel Langdon.

Martha Walter, who recently returned from Europe, has gone to Gloucester for the month of September. One of her pictures, exhibited in Paris, "The Plaid Cape," a beach scene painted at the Bass Rocks Beach, was bought by the French government for the Luxembourg Gallery.

Frederick J. Mulhaupt has taken an apartment at Gloucester, and is planning to spend the winter there. His picture of the Gloucester wharves, called "Winter," hung in the International at Pittsburgh, has been invited for the fall show at the Chicago Art Institute.

After two months at East Gloucester, where she painted marines and harbor scenes, and a stay in New York, where she also did harbor views, Della Mae Hyde has returned to her studio at Hagerstown, Md.

Leslie W. Lee, who recently moved to San Diego, Cal., from New York, and established a studio in the foothills for the purpose of studying sunlight effects, has been exhibiting landscapes and figure studies at the Bush Gallery, in San Diego.

John Taylor Arms, Chester Beach, Wilford S. Conrow, M. Hearn Greims, Mr. and Mrs. Troy Kinney, Mr. and Mrs. Le Boutilier and Mrs. Eleanor Murdock gave a joint exhibition of their work at the Conrow studio in Ridgefield, Conn., September 8 to 10.

Carolyn C. Mase, who has been spending the summer at Ogunquit, will go to Beacon in mid-September to paint until late autumn.

Harry Solomon, portrait painter, is in Madrid.

Mr. and Mrs. Crawford Young have just returned to their home in Silvermine from a sketching trip to Provincetown, Mass.

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America will have to look to her laurels. Australia's National Gallery of Victoria is, like New York's Metropolitan Museum, buying with great acumen, and displaying its purchases, when acquired, with no little skill. Among its recent acquisitions, are two choice examples of early stained glass, one probably of the XIII century, and interesting both in subject and in color, the other, a piece of XIV century work, representing a knight of the day and his quaintly attired spouse. Such examples are, by the very nature of the fragile medium, difficult to discover in these days, and the gallery did well to secure them from Mr. Grosvenor Thomas, ere they were appropriated for one of our own museums.

Something of the great tradition of the old Dutch masters survives today in Holland's painters, hence it is not surprising that one finds, in the small exhibition of twenty-two pictures by modern Dutch artists to be seen at Barbizon House, as much concentrated artistic feeling as one encounters in one of the big miscellaneous shows and considerably more distinction as regards technique and treatment. Mr. Croal Thomson has restricted this show to the work of the Brothers Maris and Bosboom, Israels and Mauve, a very happy combination.

Among other exhibitions of merit, there is the show at the Grafton Galleries, Grafton Street, of etchings and drypoints. Among these the color etchings by Troy Kinney of well-known dancers, such as Genée and Pavlowa are outstanding, for this artist has established himself as the interpreter of terpsichorean motion and manages to capture the essence of the dance, just as Miss Winifred Austin, another exhibitor, has learnt to express with a perfect sureness of touch the texture of a bird's wings, the quality of a rabbit's fur. In the art parlance of the hour, she gives the rabbitness of the rabbit, the fowliness of the fowl. An inelegant phrase, but an expressive one.

A new section is likely to be added to the Victoria and Albert Museum, in the form of one dealing only with the art of the stage. Though space is not likely to permit of the inclusion of personal relics, playbills and portraits and the other small theatrical souvenirs that appeal to the devotees of the stage, it should comprise designs both for the theatre and its stage, its furniture, its lighting, its costumes and, in fact, for all such adjuncts as link up theatrical art with industry and commerce. It is greatly to be hoped that the project may mature, since the modern impetus towards improved stage conditions is well worthy encouragement.

—L. G. S.

BERLIN

Max Liebermann, the leader and initiator of Impressionism in Germany, recently celebrated his 75th birthday. His style was formerly much criticized but now his pictures are to be found in all prominent galleries. He has also been successful as a writer and on the occasion of his birthday his books on Degas and Israels and his "Imagination in Painting" were republished.

At Flechtheim's a collection of pictures by Rudolf Levy shows the work of one of the most interesting artists of the "Dome" school. His paintings are distinguished by a fastidious taste and splendid technique.

Menzel's gigantic canvas, "Battle at Hochkirch," that was hidden for such a long time in the former imperial household, is now on show in the National Gallery in Berlin.

Munich

The Thanhauser gallery, which in 1913 showed for the first time the works of Picasso in Germany, now has a display of more than fifty of his pictures. We see examples of his former Cubistic manner, as well as works of the latest period, with a tendency towards Classicism. The latter convince the critics that he is an able artist. The show will be transferred from Munich to foreign countries.

As the first of a series of exhibitions intended to create wider understanding of and interest in graphic art, there is now being shown a posthumous display of etchings by Longley Wenman, an American artist who had lived in Munich for many years. Wenman was born in Cincinnati in 1848 and came to Munich in 1878. Several of the etchings on view depict scenes in his native town, although the majority of them are of German subjects.

Austin, Texas

The Texas Fine Arts Association held its annual meeting at the Elizabeth Ney Studio in Austin. The association has held several exhibitions of interest, including a display of Southern sketches by Margaret Law, a collection of New Orleans views by Wayman Adams and lithographs by Birger Sandzén. Since the last annual meeting, the Houston Art League, and the Galveston, Austin and San Antonio Art Leagues have become chapters of the Fine Arts Association. Plans for the coming year include the awarding of the William James Battle prizes for work of special merit done by art students in Texas, the purchase of a picture by a Texas artist, special attention to exhibitions and to the protection of beautiful scenery and the preservation of picturesque and beautiful buildings throughout the State, such, for instance, as old rock houses. The special feature of the meeting was an address by Ellsworth Woodward, president of the Southern States Art League.

—S. H. S.

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CLEVELAND

A XIIIth century Gothic carving of the virgin and child in walnut, so old that it looks like burnished golden bronze, has been lent to the Museum by Samuel Mather, who recently returned from Europe with additions to his private collection.

The loan exhibition of American oils has been replaced by selected paintings from the Museum's permanent collection, and a loan exhibition of prints by William Auerbach-Levy, Ernest Roth, Troy Kinney and others, most of them owned by Salmon P. Halle.

George E. Gage is showing American oils, including a Blakelock, Thayer's "Girl Arranging Her Hair," a Carnegie prize marine by H. R. Butler, and many others. Harold Streator, a Cleveland artist now living in Pasadena, Cal., is represented by a mountain landscape.

Henry G. Keller has departed for one year in Spain and Algiers, having been given a Sabbatical year by the School of Art, of whose faculty he is a member. Prof. Julius Mihalik, of the Royal Hungarian School of Art, Budapest, has arrived to begin his duties at the school. He will head the department of design next year, and has just opened a summer course at the school.

"Haddon Hall in Days of Yore," XIX century English tapestries in four needlework panels, were recently placed on the market and one of the four, "The Morning of the Chase," was purchased by John F. Lyman, of the Riddle Galleries.

Five tapestries, with the subject "Joseph, Jacob and Pharaoh," form an important part of the August exhibit at the Museum. They are loaned by Salmon P. Halle and are credited simply to XVIIth century Oudenarde weavers, but in their treatment of the story of Joseph and his brethren and the skilful weaving and richly blended hues of the pictures and their elaborate borders of symbolic fruits, flowers and garlanded cherubs they recall the masterpieces of Roost and Karcher.

—Jessie C. Glasier.

Los Angeles

Mr. and Mrs. William Preston Harrison have recently added three new canvases to the Harrison gallery of contemporary American art at the Los Angeles Museum. They are "Fantasy in Blue and Yellow" by Robert Vonnoh, "To Mountain Heights and Beyond" by William Wendt and "Daniel in the Lion's Den" by H. C. Tanner.

PITTSBURGH

Homer Saint-Gaudens, Director of the department of fine arts, Carnegie Institute, plans to leave in October for Europe to assemble paintings for the twenty-second International exhibition. Advisory committees of artists are being organized in all of the important European centers to select paintings. The arrangements in Europe are in charge of the Institute's European representative, Guillaume Lerolle, with headquarters in Paris.

The year's activities will begin with an exhibition of prints, opening the two new print galleries on the second floor. Immediately afterward will be shown the original drawings, prints and etchings which are the property of the Institute, and which for lack of space, have not been exhibited. In November stained glass windows, drawings and examples of some of the finest pieces of medieval and modern glass will be displayed, including Laurence Saint's colored drawings of European cathedral windows.

In January there will be an exhibition of paintings and lithographs by George Bellows, followed by a display of the work of the graduates of the American Academy in Rome. Other exhibitions planned are an Oriental rug show, and exhibitions of small works by well-known American artists, pictures by a select group of Philadelphia painters, and an American handicraft show. The Associated Artists of Pittsburgh will hold their annual exhibition during November and the Pittsburgh Architectural Club during December.

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PHILADELPHIA

The Pennsylvania Academy of the Fine Arts has sent out the preliminary announcement of the twentieth annual water color exhibition which opens Nov. 5. The jury of selection and award is composed of Hugh H. Breckenridge, John J. Dull, W. H. Holmes, E. S. G. Elliott, H. Devitt Welsh, and Claggett Wilson. The Philadelphia water color prize of \$200 will be awarded for the strongest group, the Dana medal for boldness, simplicity and frankness, and the Beck prize of \$100 for the best work that has been reproduced in color for publication. The exhibit will include black-and-white, pastel, drawing and illustration.

An outgrowth of this annual exhibit is the Charles M. Lea prize exhibition which will be held this year at the Academy in November. There are three prizes of \$200, \$150 and \$100 for the three best drawings, and the judges will be the same as those for the water color exhibition.

The tentative program of the Art Alliance for the coming season has been announced. Following the medal exhibition this month will come in order as follows: an exhibit of screens and decorations by Robert W. Chanler, scenery models by the most representative artists in stage settings, water colors by Fred Wagner, sculpture by Henry Bush-Brown, paintings by his wife, and batiks by his daughter; etchings by representative American artists, works by Howard Pyle, works by members of the Fellowship of the Pennsylvania Academy, miniatures by the Pennsylvania Society of Miniature Painters, water colors by Angelica Schuyler Patterson, watercolors by members of the Philadelphia Water Color Club, works by Thornton Oakley, and other divers exhibits. There will be also the open air exhibit of sculpture and exhibits of oils and water colors in the corridors of the Academy of Music, and in the empty store windows.

Constance Cochrane sold a landscape from those shown in the recent empty store window exhibit.

The Cenacolo Leonardo da Vinci is holding its second exhibition of oil paintings and sculptures from Sept. 1 to Oct. 31. There are seventeen sculptures and nineteen paintings by Nicholas Romano, ten sculptures by Luigi Maraffin, twelve paintings by Chevalier G. d'Andrea, and five architectural designs by Michael Capobianco. In painting, Mr. Romano is Impressionistic. His sculptured busts are calm, smooth, often subtle, the dancing figures gracefully active. The "Whistling Boy" is the most interesting work exhibited. Contrasted is the rugged strength of Mr. Maraffin shown in his bust of E. T. Stotesbury and "The Stone Carver," and his tender grace in "Mother and Child."

From September 12 to October 1, the Philadelphia Art Alliance is holding a medal exhibition in Rittenhouse Square. There are 125 medals and many plaques, medallions, seals and low reliefs by representative artists. Mr. and Mrs. Franklin Spencer Edmonds show their collection of medals pertaining to the Great War struck off by the French mint. Chester Beach exhibits a working model and reduction of the Children's Year Medal, Frederick MacMonnies a portrait medal, Anna V. Hyatt the Howells medal and Steven A. Rebeck is represented by his prize award of the Cleveland Art Museum. Annetta Saint-Gaudens shows the Franklin medal and John Sinnock his Gridiron Club medal. In addition to these are two medals and three plaques by Herbert Adams, and medals, portraits and medallions by Gail Sherman Corbett, Edward Berge, Paul Fjelde, Ernest Bruce Haswell, Anthony de Francisci, Emil Fuchs, Frances Grimes, May Mott-Smith, Adam Pietz, Hermon MacNeil, J. M. Swanson and Adolph A. Weisman.

—Edward Longstreth.

CHICAGO

The Chicago No-Jury Society of Artists announces its first annual exhibition to be held at Marshall Field & Co.'s Oct. 2 to 16. Every exhibitor is charged an entry fee of \$4 which includes membership in the society for one year. An illustrated catalog will be published and the cost of a half-ton reproduction of a picture in the catalog will be \$4. Each member will be entitled to show two paintings if neither exceeds forty inches over frame in either dimension, or one painting not exceeding sixty inches over frame in width and eighty-four inches in height. Paintings will be hung alphabetically. The exhibition will be open daily free to the public. Rudolph Weisenborn is president of the society, C. Biesel, secretary and Frances Strain, treasurer.

An extensive scheme of mural painting, illustrating the life of St. Ignatius Loyola, has just been completed by Augustin Pall of Chicago whose sketches won in a competition for the work. The decorations are being installed in St. Ignatius Church, not far from Loyola University, in the north Lake Shore district. There are eight large lunettes twelve feet in width, two panels thirty-five feet in length, and a painting back of the sanctuary about 45 x 25, representing angels in adoration. While the tableaux are historically correct in spirit, the artist, finding himself confronted with the problem of a possible severity in his design, owing to many black-robed followers of Loyola, was given artistic indulgence in the introduction of secular figures attendant on the chief personages with the idea of linking color with the rest of the interior.

At the Art Institute is an introductory exhibition of the sculpture of Henry Bouchard, who won the Prix de Rome in Paris in 1901 and in 1912 was the winner of the competition for the erection of a monument of the Reformation for Geneva, Switzerland. Four casts representing triumphs in his career are arranged in a special gallery. His "Pierre de Montereau" (the original is in Paris in Carrousel Square) brought him his first award. Pierre de Montereau was the architect who conceived and built that jewel of French Gothic architecture, la Sainte Chapelle of Paris. Bouchard's representations of Claus Sluter, sculptor to the Dukes of Burgundy, who chiseled the statues of Philip the Bold and John Without Fear, of "Olivetan," the translator of the Bible, and his high relief of the monument "Resignation," erected by the municipality of St. Gilles, complete the exhibition.

Albert Bloch, painter, who has spent most of the last thirteen years in Europe, has come to Chicago and is teaching at the Chicago Academy of Fine Arts. He was introduced to Chicago art lovers by the late Arthur J. Eddy, who in his book "Cubists, Post-Impressionism," wrote that Bloch was the most significant American among the numerous Europeans who made the modern movement worth while.

W. R. Button of Arthur Ackermann & Son, of Chicago, has returned from two months in England and France in the interests of his firm. Prints and drawings by John Taylor Arms are shown at Ackermann's this month.

The Anderson Galleries have an exhibition of etchings with color by Francois Simon.

Hartford

James G. McManus has completed a portrait of the late Thomas Snell Weaver, for many years superintendent of the public schools.

Harold A. Green is painting the portrait of Charles Foster, the artist, at Farmington.

George Thomson's "Hills of Old Lyme," recently shown at the Connecticut Academy's exhibition, has been acquired by a well-known Hartford collector.

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BOSTON

The Vose gallery has met with such good results with its exhibition of eminent American painters that the show will be continued for several weeks longer.

Goodspeed's Book Shop is planning an elaborate display of the works of Timothy Cole. This will take place in early October and should be a rare treat for print lovers. From published reports the general impression has gone about that the six thousand Japanese prints given by the Spaulding brothers to the Museum of Fine Arts are already in the possession of the Museum. Hundreds of people have been disappointed at not being able to see the prints. The truth is that the prints are still in the keeping of the brothers and will continue to be held by them until their death, after which they will revert to the Museum.

The Brockton Art League is holding an exhibition of summer sketches by its members, from Sept. 11 to 23. The exhibitions and lectures of this enterprising art group are scheduled up to next May and will as usual take place in the Public Library.

Sketches by Morris H. Pancoast have been added to the general exhibition at the Grace Horne Gallery, East Gloucester.

Jean Nutting Oliver, art reviewer of the Boston American, exhibited twenty of her paintings at the Hawthorne Inn, East Gloucester, where her summer studio was located.

The Guild of Boston Artists opened the fall season with a continuation of their summer show. The gallery was closed during August. A few changes have been made, the most notable of which is a Woodbury marine. Frank W. Benson has a characteristic landscape featuring cloud formation. Other paintings that attract are by Aldro Hibbard, Phillip Little, Dwight Blaney, William Paxton, H. Dudley Murphy, Phillip Hale, Arthur Spear and Marie Danforth Page.

Howard Smith, instructor in the Rhode Island School of Design, has given up his classes and starts next month for Vermont. In a little town in the northernmost part of that State Mr. Smith and Aldro Hibbard will devote an entire year to painting.

—Sidney Woodward.

Düsseldorf

Düsseldorf is holding the first "international" exhibition in Germany since the war. It is a survey of Expressionistic art, and Germany, France, America, Italy, Spain, Roumania, Belgium, Poland, Hungary, Sweden, Finland, Japan and Russia are represented. The great number of 800 pictures makes an imposing display of modern art.

INDIANAPOLIS

Paul Hadley was awarded nine money prizes, on as many pictures, displayed at the Indiana State Fair. The judge of fine arts was Miss Lucie Hartrath of Chicago. Mr. Hadley's large imaginative composition, suggested by a playing fountain in an old Italian garden, a canvas which won first prize as "decorative panel for a definite space," was later given the popular prize of \$100. Mary Chilton Gray, a young Indianapolis painter, stood second with her life-size figure subject, which had won the first prize for a figure painting in oils. William Forsyth followed Mr. Hadley closely as a prize winner, taking seven awards in landscape, portrait, still life and flowers in oil, also one each for a water-color flower painting and for work in opaque water color and another for pencil drawing. Dorothy Vail won awards in water colors and Frederick Polley took prizes with his etchings and drawings of street scenes and industrial establishments. Randolph LaSalle Coats took a first award with a large still-life of distinction and third with a Cincinnati river-front landscape. Simon P. Baus for an example of sculpture in the round, a portrait, "Mother," received first award from Miss Hartrath. Mr. Baus also took awards in portraiture, figure painting and still life in oils. Mrs. Emma Sangernebo won first prize in miniature painting. Awards went to Myra Reynolds Richards for a fountain piece, "Boy and Billy Goat," to Blanche Stillson for pastel portraiture and woodblock printing, and to Clement Trucksess for oil portraiture and drawings in pastel and in crayon and pencil. Emma B. King took the only award in marine painting. Carl C. Graf won fourth prize in landscape and Roy Troybaugh second.

Salt Lake City

Two hundred and fifty to three hundred etchings and woodblock prints are on exhibition at the Keith-O'Brien department store. They were gathered by R. F. Randolph of New York and San Francisco. They were shown in Denver in July and will be taken to the Pacific Coast. Artists represented include Haskell, Addams, Vondrou, Anne Goldthwaite, Randolph and Mahonri Young, the latter a Utah man.

The appointment of J. T. Harwood as special art instructor at the University of Utah has given local art lovers much satisfaction. Among Utah artists who have been under Mr. Harwood are Mahonri Young, Lee Green Richards, Mary Deasdale and Rose Hartwell Whitney.—F. L. W. B.

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COLUMBUS

William M. Hekking, the new director of the Columbus Art School, was the judge at the art exhibition at the Ohio State fair. George G. Adomet of Cleveland won the first prize in landscape, \$200 for "Autumn." Second prize of \$100 went to Mrs. Grace Rhoades of Toledo for "In the Alleghenies." Honorable mention went to John A. Weis, Elizabeth Alke, Wilbur G. Adam, Watt A. Daly, Charles W. DuVall, Frank Huntington, Kate Reno Miller.

Dixie Selden, a Cincinnati artist, was awarded \$200, the first prize in portraiture, for her portrait of Frank Duveneck. A picture of a Japanese young man, "Willie Fon," by Frank Myers, was given second place and \$100. Richard E. Erdmann and Stephen Alke received honorable mentions.

In water colors Ray Kinsman Waters, won first prize of \$150 with his "Hot Evening." "Haying," by Frank Wilcox took the second prize, and honorable mentions were given H. H. Wessel, Josephine Klippart, Harriet Dunn Campbell and August L. Lundberg.

Minneapolis

In the art department of the Minnesota State fair the judges were Charlotte Parttridge of Milwaukee and Ralph Clarkson and Leonard Crunelle of Chicago. They awarded the following prizes:

Painting—First prize, \$100, Frances Cranmer Greenman, group of four pictures; second, \$50, E. Dewey Albinston, self-portrait; third, \$25, Cameron Booth, "Horses and Men;" fourth, honorable mention and \$10, N. A. Eacobacci, "March Snows." Sculpture—First prize, \$100 John K. Daniels, for six figures; second, \$50, Mrs. Corice Woodruff, head of a young girl; third, \$25, Ben Anderson, group of wood carvings; fourth, honorable mention and \$10, Myrtle Fisk. Prizes were bestowed upon John F. Schlimme and Victor H. Mullett for landscapes and upon George E. Resler for an etching.

Summer Art Shows

(Continued from page 2)

20, 26 and 27. A great deal of interest was shown and twenty-six sales were made.

The exhibitors were Charles Reiffel, Maurice Braun, Frank Hutchens, T. Putnam Brinley, Hamilton Hamilton, Helen Hamilton, Ellison Hoover, Leo F. Worn, Dorothy R. Bayard, Bernhard Gutman, Payson Ames, Frances Ames, Clifton Meek, George Avison, Ada Guthrie, Murray Mackay, George W. Picknell, Mrs. Hildebrandt, Carol T. Holliday, Bertha N. Bruggs, Richard Ferris, Adele Klier, David Robinson, Carl Schmitt and Howard Hildebrandt.

An exhibition was held of the works of Charles Reiffel and Dorothy Randolph Byard. Mr. Reiffel showed several landscapes of the Connecticut hills and fields about his home, including the powerful "Winnepaug Hills in Winter." He also showed several of his little landscapes in wax crayon, as pure in color and texture as a bit of old majolica.

Dorothy Byard's canvases consisted almost entirely of portraits executed in a free and colorful style. She also was represented by a nude and a pair of still-life studies. Both artists exhibited groups of sketches, Mr. Reiffel's, in pencil, including subjects from Scotland to Cairo.

Artists at Marblehead Organize

MARBLEHEAD, Mass.—The Marblehead Art Association, made up of New York and other artists who spend their summers here, has been organized and plans to give its first show of paintings and sculpture in August of next year. Orlando Rouland is president, Selmar Larsen treasurer and Walter C. Hunter secretary. Members include James Kinsella, Francis J. Flanagan, Charles H. Snow, S. B. Duffield, Philip Von Saltza, Henry T. Keasby and M. Louise Snow.

New York Exhibition Calendar

Ackerman Galleries, 10 East 46th St.—Exhibition of modern mezzotints.
Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness.
Arden Galleries, 599 Fifth Ave.—Summer exhibition of decorative paintings and objects of art, to Oct. 1.
Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.
Art Center, 65-67 East 56th St.—Memorial exhibition of the work of Frank Walter Taylor and Joseph Clement Coll and craftwork show, to Sept. 30.
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.
Belmaison Gallery, Broadway and Ninth St.—Summer exhibition of paintings and drawings by European and American artists.
Bourgeois Galleries, 668 Fifth Ave.—Old and modern paintings.
Brooklyn Museum, Eastern Parkway.—Special exhibition of recent accessions.
Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs and block prints.
Daniel Gallery, 2 West 47th St.—Paintings by American artists.
Dudensing Galleries, 45 West 44th St.—Summer exhibition of modern French and American paintings.
Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.
Ehrlich Galleries, 707 Fifth Ave.—Modern American paintings.
Fearon Galleries, 25 West 54th St.—Drawings by old masters, and water colors by John Collins.
Ferargil Galleries, 607 Fifth Ave.—Group of modern American paintings and sculpture.
Foslom Galleries, 104 West 57th St.—Paintings by American artists.
Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.
The Misses Hill Gallery, 607 Fifth Ave.—Garden pictures by Blondelle Malone, to Sept. 30.
Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints.
Keppel Galleries, 4 East 39th St.—Etchings by Emil Fuchs.
Knoedler Galleries, 556 Fifth Ave.—Fifteenth annual summer exhibition.
Kraushaar Galleries, 680 Fifth Ave.—Modern masters of American and European art, to Sept. 30.
John Levy Galleries, 559 Fifth Ave.—Summer exhibition of American and European paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Little Gallery, 4 East 48th St.—Italian and Spanish lacés and brocades.
Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.
Hotel Majestic, 2 West 72nd St.—Summer exhibition of flower paintings and screens by Alberto Buccini.
Metropolitan Museum, Central Park at 82nd St.—Dreier Collection of Mediaeval and Renaissance art; loan collection of Japanese prints; water colors and drawings by modern masters.
Milch Galleries, 108 West 57th St.—Selected American paintings, to Oct. 15.
Montross Gallery, 550 Fifth Ave.—Group of American artists.
Museum Gallery, 144 West 57th St.—Etchings by Henry B. Shope and Y. E. Soderberg.
National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.
N. Y. Public Library, Fifth Ave and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."
N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Empel.
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.
Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.
Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.
Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.
Waldorf-Astoria Hotel—Annual Exhibition, Art-Trades Club, interior decorations and allied crafts, Sept. 23 to Oct. 22.

Richmond, Ind.

Wayman Adams, while in Indiana during June, painted a portrait of John E. Bundy, landscapist, which is regarded as one of Mr. Adams's most interesting achievements among his portraits of Indiana painters.

Howard Leigh has returned to Paris where he has taken a studio for a year. He held successful exhibitions of lithographs and etchings in Paris, New York and other American cities. He will henceforth devote himself to painting.

Randolph La Salle Coats, formerly of Richmond but now of the Cincinnati Art Academy, has joined James Hopkins in Paris and will paint in Europe for the next year.

Mrs. Maude Kaufman Eggemeyer has completed four canvases painted in the gardens of Mrs. William Dudley Foulke, of this city, which will be sent by Mrs. Foulke to each of her four daughters, Mrs. John Francis Urie, living in the Foulke villa in Italy; Mrs. Stanley Hughes, of Newport, R. I.; and Mrs. James Morrisson and Mrs. Dudley Cates, of Chicago. Mrs. Eggemeyer has also recently completed a portrait of little Eloise Gennett, daughter of Mr. and Mrs. Clarence Gennett, of this city.
—Esther Griffin White.

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